

# Intimate Information From the Realm of Make-Believe

## "Bricks Without Straw!" Cry Picture Directors, Who Thirst for Stories

By Edwin H. Blanchard

"Straw with which to make bricks"—that, according to Maxwell Karger, director general of Metro Screen Classics, is the great need of the motion picture. Material for the pictures, stories, ideas, these are the rarities in the screen world.

"We had begun our talk with Mr. Karger with a word of congratulation on 'The Night of Way,' which was produced under his supervision, and had gone on from there to ask him to tell us of future productions comparable to this exceptional film.

"Remember this," interrupted the director, "we don't get a Gilbert Parker every day to give us the material with which to make a good picture. On every page of the book there are indications of the character of Charles Steele that were carried over bodily to the screen. If we were faithful to the story in our screen version it was bound to be an audience buster to the open.

"Just for the few feet of film con-

cerned in their attitude toward the motion picture industry, or they have looked upon the industry as a source of easy money. As soon as they begin to study the problems that the director has to face in making a picture, and as soon as they begin the serious study of the screen's technique then we will have material for which it will be worth while to assemble a good cast. Just as an instance of a minor problem in the filming of a single picture, let me tell you of one chapter in the production of 'The Night of Way.'

"In that picture there comes a moment after the successful operation has restored Steele's memory of his former life when Steele asks Jo Portucias to tell him the story of the time since the accident. For the sake of variety, that the audience might not stir with boredom and mild discontent at this point, I decided to take the action out of the cabin, where beautiful scenic effects could not be secured, into the open.

"Bert Lytall brought excellent characterization to the part of Charles Steele; he brought what I always seek in the pictures that I direct—the expression of an entirely different technique is an actor of high intelligence and one of the few who have gone over from the legitimate stage to the screen who have taken the silent drama seriously, and that he has been a success that suppressed emotion is more effective on the screen than completely expressed emotion.

"As for most of the actors who go on from the stage to the screen, deceived by the surface similarities of the two?"

"The trouble is rather that they refuse to take the screen seriously," he answered. "They seem to realize that it is an entirely different technique, the same art that they must master, that must be studied. The power that the voice has on the speaking stage to win the hearts and minds of the audience on the screen; the power that dialogue has in written literature is lost to the screen. What we must have is action and variety, and all the creation of real human beings on the screen must come in that way.

"It is important to have a good cast, but it is doubly important to supply the cast with good material. Our present day motion picture audiences are the most intelligent in the world; the motion picture theaters that are built to-day with their programs of variety and education, and that set a standard far above the one current ten years ago.

"To a certain extent the motion picture industry is a victim of the development of these intelligent audiences. We know more about the mechanical side of production, about lighting effects and scenic effects. We have, as a whole, better actors, and witness the recent comment upon the better technique gained by Elsie Ferguson in her absence from the legitimate stage with the screen. We have directors who have learned the technique of the screen through long years of experience.

"But," Mr. Karger emphasized, "in the matter of construction you can say that the motion picture industry is, comparatively speaking, in its infancy. That statement has been made for years, but it is still true. We buy stories for the screen that are obviously not material for great pictures because of the great demand, and just as long as the demand remains as great as it is, we will continue to buy screen material remains as low the proportion of good pictures will be as small as at present.

"In the case of 'The Night of Way' we had an exceptional book. But the average book that is dramatized for the screen is far different. One novel I have in mind gave fifty pages to a description of an automobile chase up Sixth Avenue. It was well written, but on the screen it could be given only a few lines. Fifteen more pages in this same novel were given over to a description of a woman's dress and of the subtle effect of a perfume on one of the characters. Seventy-five pages out of a 400-page novel were of practically no value to the screen, and yet the author wondered why I didn't purchase his story."

"You believe then that the stories for screen production should be written directly for the screen?"

"Absolutely," he answered. "In the past authors in general have been su-

## Willie Collier Shows How and Why Most Successful Farces Are Never Written, but Have To Be Rewritten

"Farces are never written—they are rewritten." Some one wrote this line, Willie Collier thinks it was Dion Boucicault, but whoever it was, America's premier farceur, he of the intimate, confiding brand of humor, is heartily in accord with it. Never was there a farce produced exactly as it was written by the author, and the chance for variety, for changes, for the uncovering of new angles, is one of the pleasantest features of this type of theatrical writing and acting, he thinks.

Willie Collier—they call him Willie, even though he has a son, known to some as William Collier Jr. and to others as "Buster," who is almost a head taller than his father—came to Broadway "out of the side streets," he said in a certain speech last Monday in "The Hottentot." The production is Sam H. Harris's first in New York under his own name. Collier does not appear in the third act, but he said in Africa (he couldn't do that, for he would do not smoke cigarettes, and Willie is not himself on the stage without them), but as a gentleman, Collier would not be long in going home," he said, with his inimitable chuckle and a twinkle in his eye.

Although the first-night audience laughed at the droolers of the new farce rehearsal was held on the following evening. Mr. Collier already had hit upon some new lines and business and wished to put them into the play. This interpolation will continue as long as the play runs here, he said, only by getting repeaters, and you've got to give them new stuff. They've grown to expect it of me here in New York, and I am going to give it to them.

The farce grows, and the play that arrives in New York after several weeks or months on the road is a vastly different thing from the one that was first rehearsed by the members of the company. Willie Collier, who collaborated with Victor Mapes in

## "The Night Boat" Boasts a Sextette of Pretty Teachers, Who Forsook Their Books to Go Into "The Merry Merry"



Left to Right: Betty Byrnes, Phoebe Appleton, Evelyn Conway, Marie Reagan, Daisy Daniels and Babz Fowler

**Cecil and Cleo Lean Vow They Will Always Be Together on Stage**

Duke scamped about the sitting room happily. He played "dead," he sat up, he sneezed, he fetched his master's shoes. It was easy to see that Duke had not a worry in the world. Cecil Lean had just finished reading the reviews of "Look Who's Here" to his wife, Cleo Mayfield, and her mother. They were favorable. Cecil flashed his wonderful teeth in one of his best smiles; Cleo, in a voice only a little less of a drawl than it is on the stage of the Forty-fourth Street Theater, expressed her pleasure. Relieved of the strain and anxiety of a first night, they were the picture of content in their apartment in Seventy-third Street. Duke, clever little bulldog, knew it and completed the picture.

Some of the reviewers said that although the programs stated that Cleo Mayfield was with Cecil Lean, it so happens that she appeared rather than Cecil Lean with Cleo Mayfield.

"But Cleo is not like some other women. She does not want to push her way into the limelight. She hasn't been on the stage for a very long time and I am an old hand," Cecil Lean said.

"No, I don't believe in rushing to stardom," Mrs. Lean added in her fascinating Kansas drawl. "One should creep gradually toward the goal."

Duke, puppylike, would not stay still. On the road he assisted Mr. Lean's Japanese valet in the dressing room, and will soon motor down to the theater here and resume his duties. Meanwhile, he must have something to do, he made a dash at the heap of newspapers, picked one out indiscriminately and started to make several papers out of it. A few words from Cleo, the matrimonial expert, and he quitted down temporarily.

Not many seasons ago, Miss Mayfield's first in New York and her debut on the stage, Cecil Lean was starring in "The Man With Three Wives" at the Forty-fourth Street Theater. Cleo, who was not yet Mrs. Lean, had a small part in the play. Now they have come back to the same theater; Cecil is writing angry letters, protesting against liberties that he has taken with stage plays or popular books, while the author reacts by writing stories for the screen with the same technique that he employs for the magazines or the speaking stage.

"But it is especially the author that I am concerned about for the public quickly appreciates the result, after all and gives its favor to good pictures in spite of liberties that the physical demands of the screen have made necessary. But the author, who assumes a 'take it or leave it' attitude toward the screen producer and who refuses to consider our problems, is a much harder nut to crack.

"I am glad to say that some authors are already beginning to view to writing screen seriously with the picture, and direct for it. Rex Beach is winning success with his pictures, is telling his stories via pictures as well as he told them in books. For, after all, we directors are not authors and we don't want to take liberties with the stories. But until we are given good material there will be no great things accomplished on the screen."

**NAME: DAISY DANIELS.**  
Present occupation: Chorus, "The Night Boat," Liberty Theater.  
Former occupation: School teacher, Westfield, Mass.

That is what a census would reveal not only in the case of Miss Daniels, but also of five other young women who dance nightly in the amusing Dillingham production.

It's a long jump from a country school in a Massachusetts town to the place behind the footlights of a Broadway theater. A kindergarten class with numerous, active children; an old-fashioned country school; a small, uninteresting town—that was Daisy's environment in the place of her birth. Add to this the fact that she received the modest sum of \$75 monthly for her efforts as schoolmarm and it is not difficult to find the reason for Daisy's choice of the stage, where she has been for the last two years. Here she is active in a big, bustling city, is earning her head of \$100 per week, and carrying more than the \$35 a week, the present minimum for chorus girls, and is saving money, she says. Can she be any more satisfied?

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**SPECIAL MATINEES**  
GARRICK THEATRE, 35th St.  
MONDAY, TUES., WED. AND FRIDAY.  
BEGINNING MARCH 22.  
MAURICE BROWNE Presents  
**THE MEDEA**  
of Euripides  
Rehearsal on Sale Tomorrow

**BEGINNING TODAY**  
Dainty, Bewitching  
**CORINNE GRIFFITH**  
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In a deeply stirring and finely fascinating cinematogram of newspaper life  
**"DEADLINE AT 11"**  
A Thrilling, Thrilling Murder Mystery  
Solved By the Audience  
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A Springtime festival of Melody, Mads & Music  
B.S. MOSS  
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**A WONDERFUL NEW AMERICAN SONG**  
**"THE BAREFOOT TRAIL"**  
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HEAR IT SUNG BY THE WORLD FAMOUS TENOR HIPPODROME TO-NIGHT (SUNDAY) 8.15 BOOSEY & CO. 9 EAST 17th ST., NEW YORK

**Music in "Declassée"**

"Come home, father, to your motherless children," said the weeping blond cherub. And then the orchestra, a violin and piano, played, sobbingly, "Hearts and Flowers." And every author knew that those of his audience who did not melt at the sad words would succumb to the sadder melody.

The sound psychology of the musical accompaniment to melodrama has not prevented its disappearance, because it spoiled the illusion.

But Zoe Akins, author of "Declassée," declares that good drama should have good music for its emotional scenes, if the music can be infused into the play so that it does not spoil the illusion. Therefore the audience that laughs and weeps through "Declassée" at the Empire Theater does it to the subtle accompaniment of music.

In the first act Harry Charteris, being a musician, sits at the piano quite naturally and plays a bit. During the stirring second act the playing of the hotel orchestra is noticed, only subconsciously while the play is being developed. And in the big last act a musical, logically placed in the next room, gives a powerful sensuous quality to the death scene enacted on the stage.

**NEW YORK'S LEADING THEATRES AND SUCCESSES**

**EMPIRE THEATRE** BROADWAY AND 40TH ST. EVENINGS AT 8:30. MATINEES WED. & SAT. 2:30. CHARLES FROHMAN Presents  
**ETHEL BARRYMORE** IN HER GREATEST TRIUMPH  
**"Declassée"** BY ZOE AKINS "A GORGEOUS PERFORMANCE."—Tribune

**WILLIAM COLLIER**  
"THE HOTTENTOT"  
"ABSOLUTELY THE BIGGEST LAUGHING SUCCESS NEW YORK HAS SEEN IN MONTHS"

**HUDSON**  
West 44th St. Eves. 8:30. Mat. Mrs. Henry B. Harris  
Matinees Wed. and Sat. 2:30.  
BOOTH TARKINGTON'S New Comedy  
**Clarence** (Direction of George Clifton)  
"The best light comedy ever written by an American"  
Haywood Brown in the Tribune

**KNICKERBOCKER** THEATRE, B'way & 38th St. Eves. 8:30. Mat. Wed. & Sat. 2:30.  
The N. Y. American predicted "THOUSANDS OF THEATREGOERS WILL LAUGH & APPLAUD AT SHAVINGS"  
HENRY W. SAVAGE'S CAPS COMEDY Based by John Mosée  
Dramatized by Marion Ghorst & Pauline Phelps from Joe C. Lincoln's Novel  
Starting its fourth week of phenomenal success, 84,867 theatre-goers have fulfilled this first night prophecy, proclaiming "Shavings" a Play That Should Be Seen—One of the Comedy Highlights of the Season."  
—Eve. Sun.

**BELASCO STARS IN THE SEASON'S SUCCESSES:**  
**BELASCO THEATRE** West 44th St. Mat. Thurs. and Sat. 2:30. DAVID BELASCO Presents  
**5TH MONTH!**  
**LENORE ULRIC** in "THE SON-DAUGHTER"  
By George Scarborough & David Belasco "GRIEFS AND SWAYS AUDIENCE."  
—Louis V. De Zo, World.

**LYCEUM THEATRE** West 45th St. Mat. Thurs. and Sat. 2:30. DAVID BELASCO Presents  
**6TH MONTH!**  
**INA CLAIRE** in "THE GOLD DIGGERS"  
Avery Hopwood's sparkling Comedy "Delicious Fun, Brilliant Acting."  
—Lorraine Kestner, Sun-Herald.

## Poor, Downtrodden Actor Struggled Along in 1919 On Paltry \$25,000,000

No, the actor is not yet ready for the poorhouse, nor has he been discriminated against in the wholesale distribution of checks, which seemed to become the national pastime in places of baseball during the year 1919. They may talk about the enrichment of sugar merchants, clothing merchants and other merchants during the year following the armistice, but the men and women of the stage had at least a finger besides a thumb in the pie.

More than \$25,000,000 in salaries was paid out to actors and actresses during the year 1919.

One is likely to be astounded at the amount which has been paid out to the legitimate players, but how much more stupendous a figure would this be if the salaries paid to vaudeville actors, to

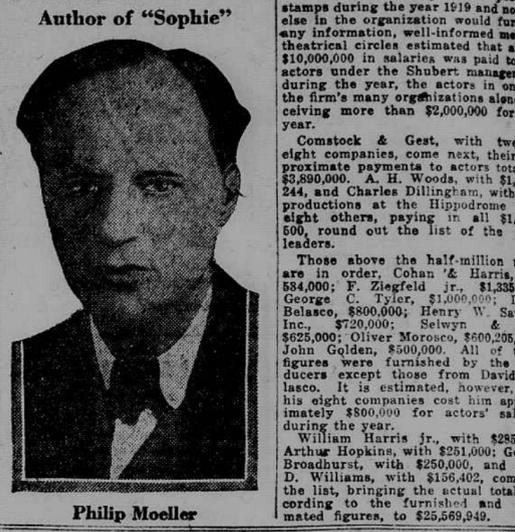
motion picture actors (some stars receiving a million dollars a year), to burlesque actors and to actors in local stock companies were included.

Paying actors and actresses the sum of \$25,000,000 was only one of the things for which the managers and producers had to dig down in their pockets. They had to be paid, scenic artists sent to the bill, authors had to receive their weekly checks, the business manager and his staff had to be kept in good humor by a periodical application of the smile, producer, money and newspapers and billboard concerns had to be paid. In addition, the business manager had to advertise space and printing.

Although the guardian of the funds at the offices of the Messrs. Shubert would not even tell the amount of money that the firm had spent for postage stamps during the year 1919 and no one else in the organization would furnish any information, well-informed theatrical circles estimated that about \$10,000,000 in salaries was paid to the actors under the Shubert management during the year, the actors alone receiving more than \$2,000,000 for the year.

Comstock & Gest, with twenty-eight companies, come next, their approximate payments to actors totaling \$3,800,000. A. H. Woods, with \$1,800,244, and Charles Dillingham, with two productions at the Hippodrome and eight others, paying in all \$1,751,500, round out the list of the four leaders.

Those above the half-million mark are in order: Cohen & Harris, \$1,534,000; F. Ziegfeld Jr., \$1,335,000; George C. Tyler, \$1,000,000; David Belasco, \$800,000; Henry W. Savage, Inc., \$750,000; Selwyn & Co., \$625,000; Oliver Morosco, \$500,205; and John Golden, \$500,000. All of these figures were furnished by the producers except those from David Belasco, Arthur Hopkins, with \$251,000; George Broadhurst, with \$250,000; and John D. Williams, with \$156,402, complete the list, bringing the actual total, according to the furnished and estimated figures, to \$25,569,949.



Philip Moeller

**HENRY MILLER'S THEATRE** 124 West 43d St. Tel. 7410 Bryant. Eves. 8:20. Mat. Thurs. & Sat. 2:30.  
**HENRY MILLER** AND **BLANCHE BATES** IN JAMES FORBES' new play, "THE FAMOUS MRS. FAIR"  
"THE SEASON'S TRIUMPH"  
DIRECTION A. L. ERLANGER.  
SEATS NOW FOR EXTRA MAT. ST. PATRICK'S DAY, WED., MARCH 17

**NEW AMSTERDAM THEATRE ROOF REOPENS**  
TO-MORROW NIGHT WITH A NEW ZIEGFELD IDEA  
DINNER AT 7 O'CLOCK CUISINE, PERFECTION UNPARALLELED EVEN IN PARIS  
FIRST TIME  
**NEW 9 O'CLOCK REVUE ZIEGFELD GIRLS OF 1920**  
STAGED BY NED WAYS  
★ CAST OF 30 STARS ★  
Table Reservations at Box Office  
NEW ZIEGFELD MIDNIGHT FROLIC OPENS THURSDAY MARCH 11

**JOHN D. WILLIAMS** Presents  
**LIONEL BARRYMORE**  
**THE LETTER OF THE LAW** (BRUECK'S LA ROBE ROUGE) (Arrangement with Henry Neuge)

**CRITERION THEATRE** Eves. 8:30. MATS. WED. & SAT. 2:20.  
**APPLE BLOSSOMS**  
The Apple Blossoms—John C. O'Neill's Comedy  
John C. O'Neill's Comedy  
John C. O'Neill's Comedy  
MATINEES WED. & SAT. 2:30  
at the GLOBE

**"It's Great!"** —Geo. M. Cohan  
John Drinkwater's  
**ABRAHAM LINCOLN**  
CORT THEATRE West 48th St. Mat. Wed. & Sat. 2:30.

**LITTLE THEATRE** 44th St., WEST OF B'WAY Eves. 8:15 Mat. Wed. & Sat. 2:30  
TUESDAY NIGHT AT 8:20  
John D. Williams presents Eugene O'Neill's Great Tragedy  
**BEYOND THE HORIZON** with RICHARD BENNETT "A great drama."—N. Y. Times

**EMILY STEVENS** PHILIP MOELLER'S NEW COMEDY  
**SOPHIE** with O. P. HEGGIE (Direction of George C. Tyler)  
"Philip Moeller's Naughtily, Spiritually, Joyous Comedy."  
—Eve. Sun.

**ALL-ABOARD!** Take the cruises everyone is talking about! CHARLES DILLINGHAM'S **THE NIGHT BOAT**  
By Ann Oldham  
JEROME KEGAN'S BEST Tunes Crew of "see-worthy" girls  
MATS. WED. and SAT.

**LIBERTY THEATRE** 14th St. & Broadway  
with LOIS BRILTON and Special Cast  
**TWIN BEDS**  
With Special Cast  
Laurette Tatlow